

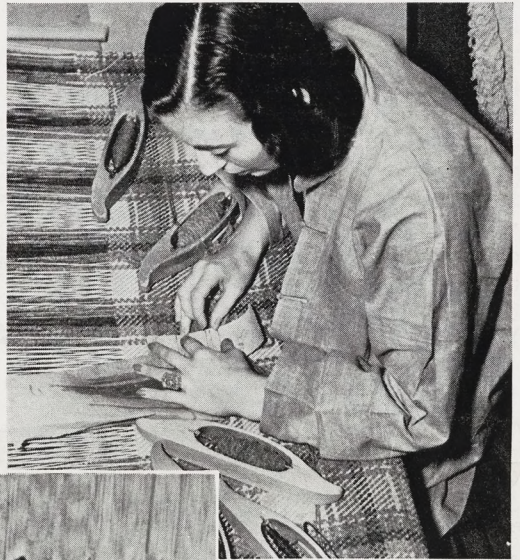
SAN FRANCISCO ART ASSOCIATION BULLETIN

VOL 5 ————— JANUARY 1939 ————— NO 6

Decorative Arts in the World's Fair

By MILDRED ROSENTHAL

THAT INTANGIBLE DISTINCTION between the fine and decorative arts is practically obliterated in their presentation at the Golden Gate International Exposition. Housed in the Palace of Fine Arts, the decorative department will complete a unique symposium of the arts, far more comprehensive than anything previously attempted. We find textiles (from both Europe and America) designed by painters, glass with the aesthetic value of sculpture and that same inter-relation of con-



Working demonstration to be presented at the Golden Gate International Exposition. Above, California drapery textile being woven. Below, Aubusson weaver at work. The former is from the studios of Dorothy Wright Liebes, the latter is part of the French exhibition. They represent two weaving techniques.

cept and creation in ceramics, book-binding and into the completely industrialized fields.

In spite of our much discussed (and often misinterpreted) *machine age*, the public will be made conscious of the artists' part in machine production. In one room, set aside for the display of manufactured objects, form and function will jointly serve to display the needs of modern existence. Here will be presented the utilitarian art of our own era, objects that take their place in the long evolution of service.

The main emphasis, however, will be upon crafts and handmade objects. England, France, Holland, Sweden, Norway, Finland and Italy are sending furniture, textiles, glass, ceramics,

tapestries, rugs, lacquers, porcelains, pewter, lace, wrought iron and silver. Included among the exhibitors are such names as Matisse, Vollard, Ducharme, Dufy, Loordam, Oud, Saarinen, Le Courbusier, Lurcat, and many others equally respected. The commission for tapestry design, recently given to Lurcat by the French government, part of which will be shown here, is the largest and most important of its kind since the 18th century.

The decorative arts display falls into four departments: (1) The Thorne rooms, valued at half a million dollars, loaned by the Chicago Art Institute. These 32 miniature rooms, replicas of period masterpieces, are the gift of Mrs. James Ward Thorne to the Chicago

Institute, and will be presided over by the donor. (2) Assembled rooms, which will stress the relationships of objects in space. Here the entire ensemble of architecture and furnishings are being co-ordinated. (3) Workshops where the techniques of book-binding, weaving and ceramics will be demonstrated. (4) A department of individual exhibits.

Although the very nature of a world's fair demands representation from all the countries, California is taking the lead in the decorative arts department. According to Dorothy Wright Liebes, director, "The world already recognizes the steady growth and development of the decorative arts in California and the Exposition will justify the reputation of our workers in this field." As is true of the Courts of the Exposition, we again find members of the San Francisco Art Association among the major exhibitors. Included as individual exhibitors or part of group shows are Ruby Adair, Margaret Bruton, Helen Bruton, Jane Berlandina, Anna Hall, Sorchá Baru, Gardiner Daily, Donald Forbes, Hope Gladding, Robert Howard, Helen Forbes, Leah Hamilton, Bernita Lundy, Adeline Kent, Manuel Jalonovich, Florence Swift, Rose Pauson, Helen Peterson, Emilie Weinberg, Ruth Cravath Wakefield, Elridge and Janet Spencer, Ingvarrdt Olsen, Dorothy Liebes, Marian Simpson and others.

The room ensembles, representing American and European decorators, will include living rooms, bedrooms, garden courts and sports rooms. Here a most interesting diversity in point of view is being visually discussed. We observe, among exhibitors, Aalto of Finland, who has created a "Dining Room," and Kem Weber of California, who retaliates with "American Answer to Aalto." Typical of California, where gardens and terraces constitute an important part of home planning, out-door furniture and landscaping will have their place in the room arrangements.

The work-shops, in charge of authorities in each department, will be arranged so that the public will have every means of observing the different processes. Book-binding will be demonstrated by Herbert and Peter Fahey, long recognized as expert craftsmen and teachers.

Ceramics will be in charge of Sorchá Baru, whose recent exhibitions at the San Francisco Museum of Art and other California galleries are well known to Californians.

Maya Albee will continue to execute the designs for weaving by Hilaire Hiler. Under the auspices of the WPA Federal Art Project, this work that has been under construction for

Phelan Fellowships Offered

ANNOUNCEMENT has been made by the Trustees of the estate of the late Senator James D. Phelan of two fellowships for the year 1939-40, each carrying a stipend of \$1,000. They are made available annually under the terms of a bequest to bring about a further development of native talent in California in the fields of literature and art.

This year a new field will be covered in art, that of sculpture, as well as the usual fields of literature.

Applicants for the fellowship must be native born citizens of California, and must be between the ages of 20 and 35. Applications must be made on forms especially provided for that purpose, and may be obtained from the office of the James D. Phelan Award in Literature and Art, 658 Phelan Building, San Francisco. The contest closes the 15th of February, 1939.

Those competing must furnish the names of three persons who have knowledge of the field in which they are working, and who are acquainted with the applicant and his work. In sculpture, applicants are required to present two specimens of their work.

Two committees of persons proficient in each field will be appointed by the Trustees to make recommendations to them regarding successful candidates. Awards will be made about the 1st of April, 1939, and the fellowship will be tenable from July 1, 1939, to June 30, 1940.



some time, will be continued for Exposition audiences.

Perhaps no historical data could better serve to illustrate the basic trend of living than the assemblage of rooms in the decorative arts department. From the thirty-two miniature Thorne Period Rooms, exquisitely fragile, to the display of contemporary living, lies a consistent trend to simplification and utility. Fundamentally the same in principles of design, each era records instinctively the point of view of the people.

This brief summary only scans the highlights of what promises to be a rich and valuable experience. With exhibits en route and in course of construction, with a zero hour approaching for directors and workers, future *Bulletins* will have to carry a more complete and detailed story. But the parts of the exhibits already seen augur well for the whole and visitors to the Golden Gate International Exposition will be compensated by an aesthetic fulfillment commensurate with its promise.



Downieville Hills

By JOSE MOYA DEL PINO

Albert Bender Collection, San Francisco Museum of Art

Yearly Report of the San Francisco Art Association

A brief summary of the report of the Executive-Secretary of the San Francisco Art Association, Mrs. Ruby Adair, read before the general members meeting, December 20, 1938, is presented herewith. The Editor has deleted parts which have already appeared in the Bulletin. The complete report is on file.

THE AUDITOR'S REPORT ends with the fiscal year, May 31. As of that date the California School of Fine Arts shows a net gain. Income and expenditures from resources of the Association, aside from trust funds, show a small surplus on hand.

General income and disbursements from funds include the Anne Bremer Memorial Fund, Anne Bremer Prize Fund, Anne Bremer Library Fund (these funds form the means of scholarships at the California School of Fine Arts, prizes at Art Association Annuals, and the development of the Anne Bremer Memorial Library at the California School of

Fine Arts), the Emanuel Walter Fund (for the purchase of painting and sculpture), the Isaac N. Walter Sculpture Fund (cash award to student of California School of Fine Arts for sculpture), Virgil Williams Scholarship Fund, Montalvo Trust Fund, Phelan Fund (for scholarships at the Art School), Abraham Rosenberg Fund and the Association's savings account.

Montalvo: During the past year special effort has been concentrated upon two factors of the Montalvo Trust:

I. A downward division of maintenance expense and taxes to meet the downward trend of income from the Montalvo Fund.

II. A revision of the original plan for operation of Montalvo as a Foundation, to be used in conformity with the stipulations accompanying the bequest. The Montalvo Foundation, as outlined in the *Bulletin*, is due to

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open in May, 1939.

Awards: The following cash awards were given in Annuals of the San Francisco Art Association:

Annual of Painting and Sculpture: Anne Bremer Memorial Prize of \$200, San Francisco Museum of Art Purchase Prize \$300, Parilia Purchase Prizes of \$250 for painting and \$250 for sculpture.

Annual of Drawings and Prints, S. F. Art Association Purchase Prizes: \$30 lithograph prize, 2 \$15 etching prizes, \$30 block print prize.

Alumni Association: The Alumni Association has continued its work with the Art Association as co-ordinators by securing new members from the roll of students of graduate standing. They also inaugurated a series of \$5.00 prizes for the Student's Mid-Winter Exhibition.

Artists' Council: Artists' Fund Prize Awards amounting to \$150 were given during the year to members of the Association.

Artist members have received four issues of the Artists' Digest which contains a detailed review of the Council's work as representatives of the artist members.

The detail of the revised distribution of the Rotating Shows to be held in the Association's gallery at the San Francisco Museum of Art is contained elsewhere in the *Bulletin*.

On May 1st the Artists' Council sponsored a Symposium at the San Francisco Museum of Art on "Artists and Critics."

Bulletin: The *Bulletin* continues to gain in prestige in Eastern as well as Western Art Circles. Cuts illustrating work of Artist members have been borrowed by *Architect and Engineer* (S. F.) and the *Art News* (New York). Editorial columns of San Francisco daily newspapers have reprinted excerpts, complete articles and editorials during the past few months. Though there have been requests for the privilege of purchasing copies, the Artists' Council ruled to keep it solely for Art Association members, museums, libraries and the press.

Edgar Walter Memorial Fund: A memorial fund has been founded to the memory of Mr. Edgar Walter by Mrs. Walter and friends,

through voluntary contributions. The Board of Directors formally accepted this trust at their meeting in April. It shall be known as the "Edgar Walter Memorial Prize for Sculpture."

Jean Conrad Bequest—Department of Visual Education: In accord with the new trend in teaching, the Board of Directors have allocated funds from the Jean Conrad bequest to develop a new department of Visual Education in the School. A collection of large colored reproductions of old and modern masters have been ordered to add to the collection in the Anne Bremer Memorial Library. Consideration is now being given to the purchase of an up-to-date projecting machine and screens. An adequate storage cabinet will be provided for the collection.

Anne Bremer Memorial Library: Mr. Albert M. Bender has continued in his efforts to extend the Anne Bremer Memorial Library, not only through his own contributions, but by interesting others in making important gifts to the library. (This important project will be reviewed in a later *Bulletin*.)

Building: From the Building Fund held in trust by the Regents of the University of California, authorization was given to expend funds to sound insulate the ceiling of the School cafeteria, to provide an extra heater in the Textile Room, and to pave the sidewalk with cobbled blocks on Chestnut Street and part of Jones Street.

Membership: The following is a brief statement from the membership report: Total members in good standing, 489; honorary members, 7; life members, 22. NEW MEMBERS 1938: Lay, 1; Active Artist, 17; Associate Artist, 13.

Honorary membership was conferred on Mr. Walter S. Martin by action of the Board of Directors.

Parilia: The 1938 Parilia was held at the Palace Hotel on February 25th. The pageant depicted the theme "Crete, and the Eastern Mediterranean." The Ball was not a financial success. A 1939 Parilia will be held, with Mr. Ray Ingram as General Director.

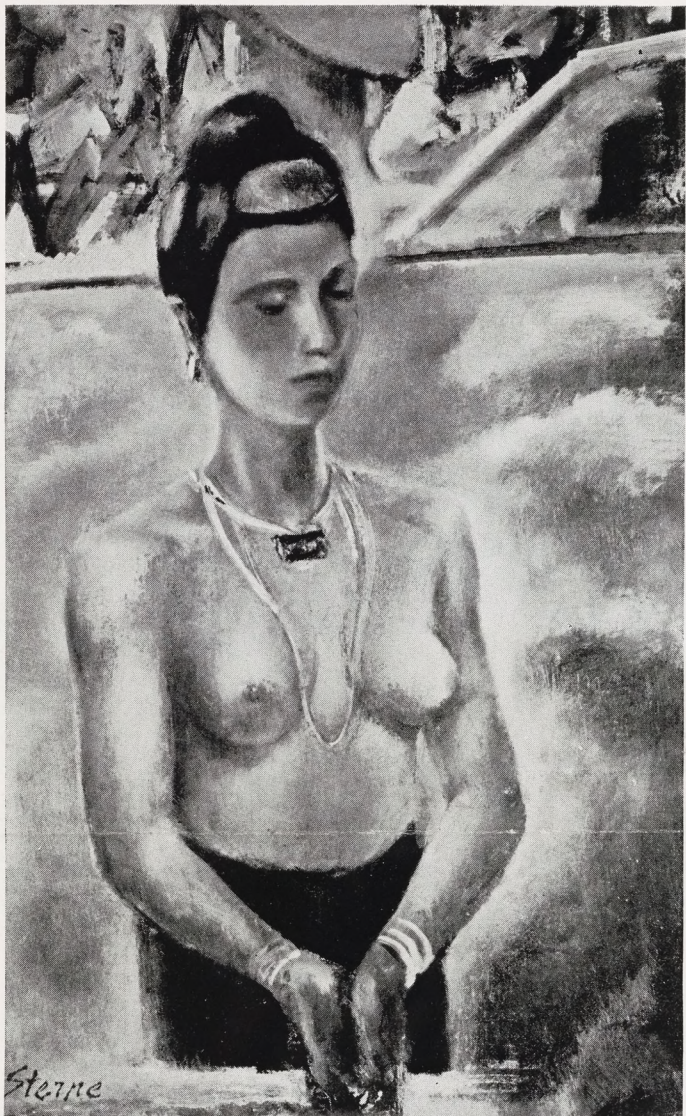
Summary of Report, California School of Fine Arts

The enrollment of students during the School year ending May 31, 1938, is as follows: Total number of students for the School year, ending May 31, 1938, 619.

Total students enrolled for the Summer Session, 119.

A plan has been adopted looking towards

Concluded on page 6, col. 1



Woman Praying

By MAURICE STERNE

Albert Bender Collection, San Francisco Museum of Art

Bender Collection at Museum

The San Francisco Museum of Art is again showing the Albert Bender Collection, augmented by recent acquisitions. Occupying ten galleries, the exhibition, which totals close to 1000 pieces of painting, prints and sculpture, will remain on view through January.

The Albert Bender Collection is chiefly comprised of contemporary work.

To honor Mr. Bender, artists and their friends gathered at the Museum on the evening of December 28, the pre-view of the exhibition. The crowded galleries on that night testified to the esteem in which San Francisco's most kindly citizen is held.

Museum Raffle

Winners of the raffle in the Benefit Exhibition at the San Francisco Museum of Art, drawn December 18th, are: Mrs. Armstrong Taylor, oil painting; Mrs. William Volkman, watercolor; Mrs. Cyril Tobin, print; Mrs. F. W. Bradley, first choice of decorative arts; Mr. J. V. Coleman, second choice; Mrs. E. Heller, third choice; Mr. Warren Clark, fourth choice.

Sponsored by the Women's Auxiliary of the Museum, the benefit exhibition contained a representative group of painting and decorative art by San Francisco artists. It was designed to stimulate the purchase of original works of art by California artists and to add to the maintenance fund of the Museum.



Artist Council

At a meeting held at the California School of Fine Arts, January 6th, five new members were elected to serve on the Artists' Council for the next 3 years, as follows: William Hesthal, Nelson Poole, Timothy Wulf, Fred Olmstead, Mallette Dean.

Alternates: George Harris, Farwell Taylor, Harriet Whedon, Doris Miller Johnson. The chairman of the council will be elected at their first meeting.



Art Association Gallery

The San Francisco Museum of Art has again set aside the Northwest Gallery for one-man and group shows by artist members of the Art Association.

The following will exhibit during 1939: John L. Howard, Florence Tufts, Alexander Nepote, Emilie Weinberg, Earl Loran, John Haley, David Chun, Anna Klumpke, Virginia Roberts, Charles Surendorf, Leah Hamilton, Harriet Whedon, James Budd Dixon, Bertha Glass, Ruth Armer, Miles Holmes, Esther Meyer, Geneve Rixford Sargeant, Margaret Peterson, Anne Bailhache and Mildred Rosenthal.

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Report - S. F. Art Association

Continued from page 4

development and expansion of the Saturday classes, which includes the appointment of Mrs. Ruth Cravath Wakefield as teacher of sculpture.

Three new members of the Day School Faculty were appointed this year: Mr. William A. Gaw as instructor in still life painting; Dr. Grace L. McCann Morley, lecturer in Art History; and Miss Estelle Lane, who conducts a course in Fashion Illustration. Mr. Maurice Sterne has continued on the faculty of the School during this fall semester, giving a course in mural composition.

The James D. Phelan Foreign Traveling Scholarship was awarded for the third time at the close of the spring semester.

All scholarships awarded to students have already been listed in the *Bulletin*. They include Anne Bremer Memorial Scholarships, the Angus Gordon Boggs Scholarship, the Junior League of San Francisco Scholarship, the Virgil Williams Scholarship, and the I. N. Walter Sculpture Prize of \$50. The annual Summer Session Scholarship donated by the San Francisco Art Association was awarded by the Latham Foundation in their national poster competition.

Three annual High School Scholarships were awarded this year.

During this year exhibitions of selected work by advanced students in all departments of the School formed a traveling exhibition to various parts of the United States and Hawaii.

A special exhibition of students' work was held by invitation at the store of O'Connor, Moffatt & Co. November 1st to 7th in observance of National Art Week.

During the Spring Semester, as part of the program of the Design Department, designs

Water Color Annual

The Third Annual Exhibition of Water Colors of the San Francisco Art Association will open at the San Francisco Museum of Art with a pre-view on Tuesday evening, January 24, from 8:30 to 11 o'clock.



of outstanding merit by a group of advanced students were selected by Miss Marian Hartwell, instructor in design, and contacts made with professional craftsmen to have them executed in the crafts of wood, metal and ceramics. Several of the finer gift shops in America now carry a selected line of these designs splendidly developed. *Vogue* selected two of them as desirable Christmas gifts.

Faculty and students of the School participated in the sixth annual Parilia held on February 25th at the Palace Hotel.—L. R.

Summary of Report, San Francisco Museum of Art

The fourth year of the Museum laid emphasis on the development of means of spreading knowledge and appreciation of art to a wider public in San Francisco and Northern California. The extension exhibition service was continued as a self-supporting enterprise.

Over 100 exhibitions were presented in the galleries. Major events besides Art Association Annuals were the Coptic and fine Renaissance textiles from the Crocker Collection, the Impressionist Exhibition and the Architectural display organized by the Northern Californian Chapter of the American Institute of Architects.

The principle additions to the Museum collection were gifts of Albert M. Bender. The Utrillo, the most important accession of the year, was due to Mr. Bender's generosity.—G. McC. M.